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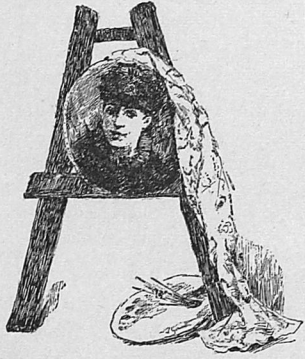
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Gallery and Studio

THE NATIONAL ACADEMY EXHIBITION.



N encouraging improvement is discernible in the sixty-second annual exhibition of the Academy of Design over most of its predecessors, and this change has been brought about by a gust of enterprise and courage on the part of the Exhibition Committee, enlarged to thirteen members. Of the fourteen hundred works sent

in only five hundred and three were accepted and hung, and among the rejected, it is said, were many artists of prominence. There are, however, no very large or important canvases in the exhibition, and the work of the well-known men displays no departure from their usual methods, but, on the contrary, in the case of some of them a disposition to drift into mannerisms of subject and treatment. The display of portraits is not so depressing as usual, and makes a very good start, on the walls of the stairway, by Rajon's spirited pastel of Mrs. Keppel, which deserves a more honorable situation. Eastman Johnson contributes two important portraits, painted in his usual grave and temperate manner, an upright, three-quarter-length figure of Bishop Potter in his robes, and one of an elderly lady, seated, whose black silk dress is particularly well rendered. Daniel Huntington is represented by a head of General Logan and a portrait of Mr. H. W. Sage, the latter the property of Cornell University. Dr. McCosh, of Princeton, and Mr. Henry G. Marquand were among Munkacsy's sitters during his visit to this country, and his reproductions of their familiar features are among those on the Academy walls, both vigorously and broadly painted. Mr. J. Alden Weir sends a new picture of his interesting little girl, standing by a carved chair in one of his curious and mysterious interiors; Mr. Beckwith a portrait of Mr. Webb seated, and looking out frankly at the spectator, and another of a lady in a black evening dress; and Mr. Rice one of another lady, seen at full length, and in which he has forsaken his familiar black backgrounds for a difficult combination of decorative whites and grays. Mr. Freer's portrait of a handsome lady, with white shoulders and a black gauze fan, is hung in the centre of the long wall of the South Gallery, and is worthy of its position, its good style and good painting rendering it one of the best of the artist's works. Mr. Frederick Vinton sends a portrait of Mr. Theodore Chase, which does not particularly assert itself, as Mr. Vinton's portraits sometimes do.

Among the best of what has been heavily designated as the "colored genre" are the pictures of Mr. Alfred Kappes, and among the best of his negro scenes is his "Buckwheat Cakes" in the present exhibition, in which he shows himself still enamored of his background of lighted windows, which flood his humble interiors with a diffused and somewhat chalky light. In the midst of this illumination the dusky man of the house, seated at table, pours the contents of the syrup-jug over a plateful of the national dish, his comely young wife superintends the operation, and, in the corner an elderly and stouter female finishes her own breakfast. The painter has made an ingenious attempt to work out a decorative color-arrangement between the tones of the wife's gown and turban and some draperies hanging on the wall behind her, and his entire composition is unusually well-balanced and decorative in arrangement. Mr. Hovenden's "Watched Pot never Boils" is quite lacking in this artistic sense of style, and the centre of his scene is occupied by the unhandsome back of the kitchen stove, whose prominent position is equally inconvenient for the artist and the housewife. His rendering of textures is possibly somewhat more truthful than that of Mr. Kappes, and his disposition of the light in his scene is much less difficult to paint. The pictures of childish life, which divide with those of the doings of the colored

population the honors of the popular admiration, are much less numerous than usual this year; one of the biggest is by J. G. Brown, and shows the familiar waxen-faced boot-black holding up in admiration a shoe which he has just polished; another, by T. W. Wood, represents a ragged white "gutter-snipe" offering a handful of partially consumed cigars to a little negro of the same profession. Charles X. Harris's "Narrow Escape" is that of a bare-legged child who is making very long strides away from a threatening flock of geese in the foreground, toward the haven of his mother's lap in the middle distance, and a similar subject is much better treated in C. Morgan McIlhenney's "Passing Storm," where the small wanderer, all alone, takes refuge under the lee of the stone fence while the dreaded procession of palmipedes wends slowly by. The birds are carefully studied, the child's attitude of apprehension is charmingly rendered, and her little gown makes a beautiful note of color in the well-painted bit of meadow landscape. Hamilton Hamilton's large canvas, "A Sunshiny World, Full of Laughter and Leisure," by no means bears out the promise of his pretentious title—a somewhat stiff and wooden young woman is attempting to ward off the flowers which a child is throwing at her, and another, equally stiff, reclines near by, under the shade of a parasol, and watches them.

Winslow Homer has discovered a new subject in a familiar incident of modern life—the dangers of the "undertow" in a summer bathing scene—and has portrayed the desperate struggle toward shore of two stout rescuers, bearing between them the burden of two half-drowned bathers. There is some admirable modelling in the supple figure of the woman who is clinging to her companion, and in the statuesque forms of the rescuers; but the color fails to impress one as truthful. Eastman Johnson's "Old Whalers of Nantucket," an excellent bit of genre, painted in a very low key, represents a discursive group of these veterans sitting around in the half-gloom of a country-store, and Francis C. Jones, in his little picture of the "Unexpected Visitor," shows us a peaceable old couple seated at their meal, the placid-faced old lady lifting a corner of the window-shade to peep at the new arrival outside. Irving R. Wiles's "Loiterers" are a young Frenchman and a young Frenchwoman lingering over the remnants of their repast at a restaurant table; and Louis Moeller's "Stubborn" is one of the best things he has yet done, and one of the best pictures in the Academy. In a bookish interior, very well arranged in dusky reds and browns, three learned but testy old gentlemen have been indulging in a protracted dispute; one of them rises to his feet with a furious gesture of dismissal and contempt, his neighbor clutches at his skirts in vexed entreaty, and his interlocutor faces him in the full flow of his argument, face, voice, and both hands. The difficult action of the three figures and the characteristics of their eloquent heads are excellently rendered—a certain over-smoothness of painting is the only thing that interferes with the spectator's enjoyment of this speaking scene. Percy Moran paints very agreeably a "Rehearsal for the Ball" in the wide hallway of an eighteenth-century mansion, and his brother, Leon, some gentlemen of the same period reading "An Important Letter" by candle-light, around a table. Charles F. Ulrich sends from Venice an important canvas, which marks a considerable change in his methods, an attempt to break away from his old faults of hardness and of sameness of texture and a striving for a better rendering of atmospheric effects and a greater charm of color. On a raised dais in the gorgeous interior of St. Mark's a group of pilgrims, arrayed in white, are seated in a row, each with his right leg and foot bared, and already washed to a preternatural state of cleanliness, and in front of each of them in turn a bishop, in full panoply, and supported by his assistants, kneels and performs a perfunctory ablution of the naked foot of each.

H. Siddons Mowbray's "Rose Festival" is one of his pretty bits of color decoration: a group of young girls, more or less Oriental, kneeling in a pleasant meadow and surrounded by great heaps and layers of the flaky and

fragrant flowers. Mr. Dewing's large and important "Days," hung in a corner of the South Gallery, is of a curious and all-pervading gray greenness, somewhat melancholy in tone but contributing undeniably to the imaginative, intellectual atmosphere of the painting, in which the artist has contrived to catch the spirit of his author. Standing in a corner of his garden the poet sees the days of the week file slowly by him, each bearing some neglected opportunity, a sword, a harp, a winged trophy, and all wearing a grave air of reproach. The composition is flat like a frieze, the figures are tall and simply robed, and walk through a fringe of tall, gray flowers that rise from the green grass under their feet. A pleasant decorative arrangement of colors characterizes Charles C. Curran's very different subject, "A Cabbage Garden," and a good study of grays is C. B. Owens's "Sheep in Pasture." Among the best of the many landscapes are C. Harry Eaton's "After the First Frost," and George Inness, Jr.'s "Mid-day," with the group of calves lying in the shade.

The largest of the battle pieces is Julian Scott's "Death of General Sedgwick," with its carefully-painted group of officers and surgeons kneeling around the dying commander; the most dramatic is Gilbert Gaul's vigorous rendering of the desperate stand made by a ragged Confederate line against the irresistible advance of the Union forces; and the most serious and best-sustained composition is Mr. de Thulstrup's "Battle of Kennesaw Mountain." The sculpture this year is of much greater importance than usual, but the most important pieces have been shoved together into an end of the West Gallery as though the Hanging Committee did not know what to do with them. Chief among them is John Donoghue's life-size figure of "Young Sophocles," an admirable work; Carl Rohl Smith's "Bacchante Group," is also of life size, and Mr. Elwell's handsome and evil-smiling "Magdalen," is only a trifle smaller.

THE PARIS SALON OF 1887.

TWO pictures which will certainly attract much attention at the Salon are Gervex's "Dr. Pean at the St. Louis Hospital, about to Perform a Surgical Operation on an Anesthetized Patient," and André Brouillet's picture representing Dr. Charcot surrounded by his pupils, to whom he is explaining the case of an hysterical patient, shown while under the influence of an attack. Other notable French pictures in the Salon will be Léon Bonnat's portrait of Alexander Dumas the younger, of which the artist has himself made an etching—the only etching he has ever made. Gustave Guillaumet's "Arab Interior at Bon-Saada, Algiers," a night effect by Duez: "Norman Pasturage," three cows lying down on a high cliff with in the distance the sea shimmering in the moonlight; Benjamin Constant, "Theodora" seated on her throne clad in precious stuffs and wearing a diadem on her head; by the same artist, "Orpheus" wandering in melancholy solitude in the gorges of Hermes; Roll, "War," a vast composition representing an army marching on to combat; Rochegrosse, "The Death of Cæsar," and "Salome Dancing Before Herod;" Frederick Montenard, two episodes of provençal life for the decoration of the Museum of Toulouse; François Flameng, "Abeilard," in the Rue de la Fouarre with old Paris in the background, a large panel for the decoration of the new Sorbonne; Alex. Cabanel, "Cleopatra Trying Poisons;" Bouguereau, a portrait of a little girl in white, and a panel of cherubs; Puvis de Chavannes, an allegorical composition for the new Sorbonne; Henner, a portrait of a girl, and "Hérodiade;" Carolus Duran, portrait of Mme. de Greffuhle; J. J. Scherrer, "Jeanne d'Arc Entering Orleans after her Victory over the English;" Albert Besnard, "Le Soir de la Vie," two old people on an eminence looking down upon a village seen in a night effect; Jean Béraud, the Church of the Sacré Cœur at Montmartre, buried in a forest of scaffolding, in the foreground a religious procession; by the same artist, the "Salle des Pas Perdus," the vestibule of the Paris

law courts, with a moving crowd of lawyers in robes; J. F. Raffaelli, "La Belle Matinée," representing a young woman in bed; Hector Leroux, "Virgil's Tomb," and the "Pompeian Venus."

The American painters will be represented by several quite remarkable pictures, and by many of great merit. The most important will be the following: D. Ridgway Knight, "In October," a landscape with figures; F. M. Boggs, the "Central Market," an immense and striking canvas representing the Paris market at five o'clock in the morning, seen from a sixth-floor window, with, in the



LANDSCAPE. BY J. M. BARNSELEY.

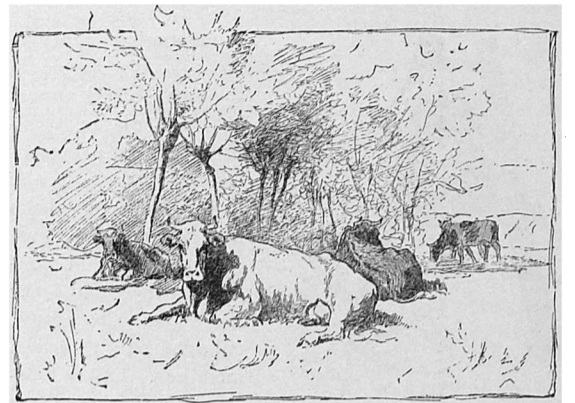
DRAWN BY THE ARTIST FROM HIS PAINTING IN THE SALON OF 1887.

distance, a vast perspective of the roofs and chimneys of the city; Henry Mosler, "Abandoned," an episode of life in New Mexico among the Apache Indians; Henry Bacon, "Au Cabestan," a scene of fishing-life at Etretat; F. A. Bridgman, an Algerian scene, "On the Terrace Roofs;" Julian Story, "Mlle. de Sombreuil Drinking a Glass of Blood to Ransom her Father's Life," an episode of the French Revolution; Julius L. Stewart, "Boulevard," and a pastel portrait of a lady;

ed by important pictures; Roswell Douglas Sawyer, two landscapes with sheep; Alexander Harrison, "An Indian Cornfield;" J. Gari Melchers, "In Holland;" Eugene S. Vail, "Widowed;" Ch. H. Davis, Ruger Donoho, and James M. Barnsley send landscapes of high merit; Howard Russel Butler, "Moonrise" on the sea-coast; Carl Guthertz, two portraits; Stephen Hills Parker, portraits of Miss Cornelia Van Aucken and of Mlle. L.—. Edwin L. Weeks is absent in India and will not exhibit. John S. Sargent will also be among the abstainers, together with W. T. Dannat, who has been prevented by ill health from working during the past six months.

Among the American pictures which I saw before they were sent into the Salon, the most remarkable seemed to me to be those of F. M. Boggs, C. S. Reinhart, Julian Story, and Ridgway Knight. Mr. Reinhart has painted a large canvas, 10x6 feet, representing, with discreet emotion, the sad episode of the finding of a sailor's body washed ashore. The gendarme in uniform is taking notes; the old tars are telling all they know about the accident; one old sailor is kneeling, cap in hand, beside the corpse, and praying; in the background are two old women standing tearfully. Each type in the group is carefully studied, and possesses its individuality, and the whole composition is treated with a skill and power of painting which Mr. Reinhart has not hitherto displayed so completely as in this present picture. Mr. Ridgway Knight's "In October," represents an idyll in a potato-field: to the right, a young man and a girl are flirting over their work; to the left, an old woman sitting beside a fire of sticks is preparing the mid-day soup, while a young girl, warming one foot at the fire, looks over her shoulder jealously at the flirting group. In this picture there are admirable qualities of drawing and of painting; the landscape is charming; the story is told simply and unobtrusively. Mr. Knight has never painted a more completely successful picture. Mr. Julian Story has been bold enough to tackle a

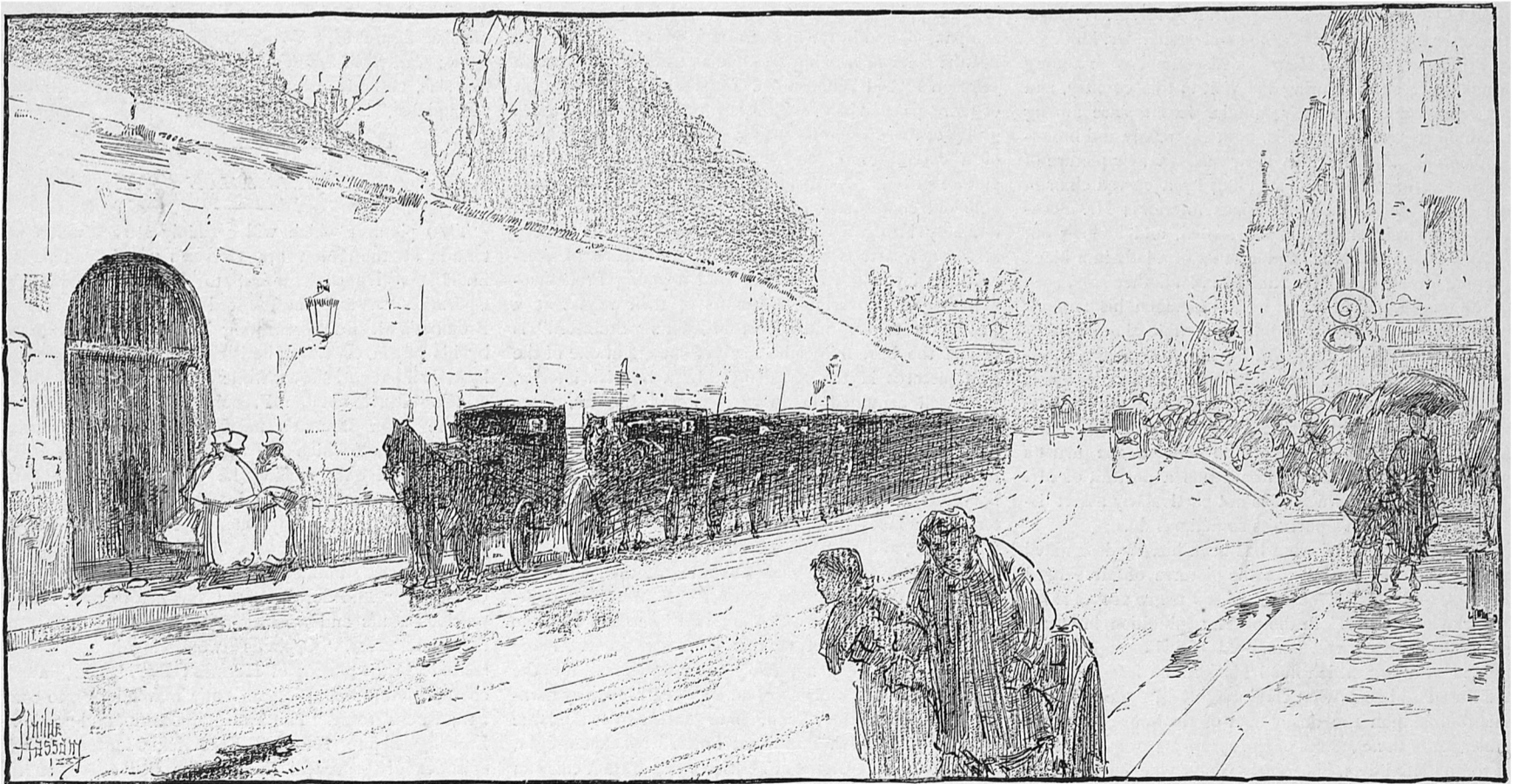
appears at five o'clock in the morning, with a moving crowd of thousands of people in the streets outside. He has chosen as his point of view a sixth-floor window, from which he sees the panorama of the roofs and chimneys of Paris, the imposing mass of the Church of St. Eustache, the glass roof and façade of the market, and, down below, the street, blurred with a moving mass of humanity—a crowd seen from above. This picture is a remarkable piece of work, and will certainly be one



"IN THE SUBURBS." BY H. BISBING.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE SALON OF 1887.

of the attractions of the Salon. Mr. J. Gari Melchers, who came to the front so brilliantly last year, with his "Dutch Women in Church," has this year a very strong picture, "In Holland," representing a milkmaid with a yoke on her shoulders, and another Dutch girl in a landscape of sand dunes with sea hollies in the foreground. An American debutant at the Salon this year is Mr. F. Childe Hassam, who sends a street scene, "La Rue Bonaparte," during a shower of rain. This



"A SUMMER SHOWER." BY CHILDE HASSAM.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE SALON OF 1887.

Walter Gay, "Richelieu Receiving the Envoys of the Pope;" F. Childe Hassam, "La Rue Bonaparte;" Charles Sprague Pearce, "St. Geneviève;" C. S. Reinhart, "Washed Ashore," and a single figure of an old fisherwoman "Oiseau de Mer;" Miss Elizabeth Strong, "Camarades;" Miss Gardner, "An Ideal Head," and a girl feeding hens in a farm-yard, "La Fille du Fermier;" Edward Emerson Simmons, "Vieillard et Enfant," an English cottage interior; the cattle-painters, Ogden Wood, Henry Bisbing, William H. Howe, are represent-

grand historical picture, 16x13 feet, representing the crowd of revolutionaries in front of the Abbaye prison while the executioner is offering a glass of blood to Mlle. de Sombreuil. The scene is most striking and dramatic, and its adequate reconstitution implies a combination of artistic qualities not common among the artists of the present day. Mr. Boggs has surpassed himself this year in original and vigorous vision of the aspect of modern Paris. After his "Place de la Bastille," and his "Place St. Germain des Prés," he now gives us the "Central Market" as it

picture is very good, and gives great promise, inasmuch as it displays on the part of the artist delicate faculties of vision, and a sensitiveness to the values of objects in ambient atmosphere which are, unfortunately, rare. It was thanks to these excellent qualities that the late J. de Nittis was able to see and render with equal and unerring success the sunny atmosphere of Italy, the gray opalescence of Paris, and the grandiose splendor of the misty distances of London streets and London skies.

THEODORE CHILD.



"THE MONTH OF MAY." BY MARIE BRACQUEMOND.